The Occult Digest

A Magazine for Everybody

March, 1933

The Question of the Hour

Is the church the custodian of the world? Why have they failed—can they reclaim lost confidence or restore the world to sanity?

Do the Dead speak? Can they be photographed?

Does the New Race portend Rehabilitation or destruction of the present Monarchy of Federated control of the churches or will it create a new Dispensation, recognizing the right of every child of Nature to decide the question of a Future Life for themselves.

The Hands of President-Elect Roosevelt and Mrs. Roosevelt Analyzed

By ALICE DENTON JENNINGS

THE SPIRIT PAINTING

An Experience from Life

By "VEDANGA"
Former Noted Magician and Illusionist

A Remarkable Demonstration of Spirit Drawing

Contributed by OTTO G. SMITH

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EFFA DANELSON, *Editor and Publisher*

WE STAND FOR TRUTH UNMASKED — Make the world safe for INTELLIGENCE

VOLUME 9 — NUMBER 3

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By EFFA DANELSON

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Lift up your eyes and behold the earth in its glory and know that all Life is as fleeting as your own, each day is a new *birth,* each *night,* is the night of Death. Be courageous at your task today, even though your steps grow weary and time seems long. *The New Day Dawns!*

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EDITORIALS in TUNE

Of the Future—What?

LET us vision the future as a *Melting Pot* from which we shall extract a New Race in whose heart and hand *Justice* is the *Supreme Ruler*—a Justice that shall eliminate all class prejudice, all Racial hatred, all National boundaries and unite the people of the earth under the *United flag of Justice and Mercy to all.*

Let us vision a movement that will eliminate all poverty and abolish all wars; a movement that will eliminate child labor—a movement that will give every man, woman and child an inheritance worthy a denizen of this generous earth on which we live, a movement which has for its slogan "abolish slavery" in all its gruesome forms.

Watchfulness of purpose in every group constructs a talisman for good that will abolish every form of selfishness which is, in the last analysis, slavery, both mental and Physical.

Let us vision a future devoid of Hunger and Hatred that the children of the future may not be handicapped by poverty and crime; a future in which we shall grow famous for our *sincerity* and our power to obliterate all destructive forces in our relation, one with the other and become a *united world.* A future bringing forth from the earth its abundance for the needs of all the people, all of the time.

Let us vision a future out of which strong men and women shall come, bringing the Harvest of *lives* well lived. Great minds to lead the children into the *Great White Light of* understanding and love of each other, manifesting the present and fashioning the future. Great minds of Vision that Peace may be permanent. Let us vision together, as we read this page a *world* where *Happiness* and Plenty is the *birthright* of all. *Thank you.*

How Can I Know When Those I Love Are Near Me?

THE question so often asked is "How can I know when those I love are near me" is not an easy one to answer. First, each one is a law unto himself with varying power of conception and perception. The power to know when your loved ones are present is governed by the law of conception and perception as you, of a necessity must both conceive and perceive that some one is near you. Second, you must eliminate the misconceived idea established in the world that there is more than one Law governing Life. You must realize that conceiving and perceiving is **just a rate of vibration** stepped up or down. We have only one fixed law of vibration and that is the one that created us normal, human beings. We become sub-normal and super-normal.

WITHOUT FEAR

By Effa

When we vibrate to things below our normal rate of vibration we degenerate. When we vibrate to things above, we regenerate and become able to see and hear beyond the average range of conception and perception; in other words we add sight and hearing to our normal rate of vibration.

This, you say, is a natural sense of protection. Quite true but why stop here? Why not extend your powers to include the super-vibration which takes in the activities of other worlds and their attributes by the same method or reasoning? Why stop at the grave? Why cloak Life beyond the physical vibration in mystery?

Break down the barriers of Ecclesiastical Law and rend the veil of Mystery concerning your *loved ones.* Adopt the slogan "There is only *one Life, governed by one Law,*" expressing in various stages of vibration.

Each manifestation of Life on a given planet, called "Worlds" is functioning in its own vibration to the glorification of all other forms of Life according to its power of conception and perception of good or evil, constructive or destructive vibration. Therefore to answer the question "How can I know when my loved are near me?" observe the following rules. Think of your loved ones as *living.* Consider the power of the mind over matter and realize that you use the power of conception and perception stepped up, so to speak, under the same governing law of realization operating on both sides of the veil. Keep always in mind *The One Law* governing all forms of Life in its various stages of vibration.

Your loved ones seem to appear to you but in reality their presence is due to the clearing of your vision which gives you understanding. Prize every little manifestation of your added powers of conception and perception even though trivial. Remember the old saying "little drops of water, little grains of sand, make the mighty ocean and the glorious land". Accept the slightest manifestation as a Pearl of great price; analyze it, test it by your unbiased power of reasoning intellect.

You must make yourself the Judge and Jury in the realization of any manifestation, either coming to yourself or through another. Perseverance and alertness will be your reward.

Adeptship comes only at the end of the trail; master-

WITH OUR TIMES

OR FAVOR

Danelson

ship is rewarded with every true manifestation. These manifestations usually come when trials are greatest, with sorrow, with experiences that call into being all of our reserves or at crises when the balances are made manifest and your *inner soul* cries for help. At these times you behold the loved ones in their fullness of life. Sometimes you are born again in the Wisdom of the Masters and you say you have had a vision of God and of Heaven. You have simply stepped up your rate of vibration while still manifestating on the physical plane. You have become attuned to the vibration of your *loved ones* and have put on the immortality of the Soul; in other words, you have increased your power of conception and perception and come into the reward of your labors. You have conquered the *enemy,* Death, and can sing the glad song "Oh Death! where is thy sting, Oh Grave! where is thy victory?"

Food for the Layman

THE question this month vibrates to those seeking the understanding in a language for the busy man and woman and the quick grasp of impatient youth. Occultism and Psychical Research are so complicated! Not at all, my friends; the complication arises through your trying to grasp too many laws. First, eliminate all instructions, all previously conceived ideas, about the subject. Retain only one word "Life"; write it down on a piece of paper; prefix the word "all", add the words "is" and "Eternal" and you have the sentence All Life is Eternal. Follow this sentence by another "and governed by one Law."

Death is change, not annihilation. Birth is change, therefore Birth and Death are the same law operating at intervals of Time. They are the entrance and exit of our Physical expression giving us our experiences in Physical or Earth evolution. Now picture yourself as a seed back in time before there was any Life living as we know Life, even before the point of Creative light threw off the seed that later became the first stages in your evolution of Mind.

A point of Light is created by two opposites manifestating as one force, known as male and female energies. Meditate on this and picture yourself as that Point of Light brought into conscious Life through many births and deaths on worlds upon worlds until you reached your present habitation the world of known *cause* and *effect.* Realize that when your next change comes Nature has endowed you with all the equipment necessary for the next station where you change for a lighter garment, so to speak. Up to the present time you are conscious only of your Physical body, its likes and dislikes, its joys and pains. The past is not even a memory but the future becomes a mirror reflecting the program of the *eternal* past. To some it comes like a mighty torrent of destruction, to others an awakening to a new Life and greater opportunities. Some crouch in fear, others go forward to meet those they loved while in the casement of flesh—each one acting independently according to the Law which brought them into the earth expression. All Life on every Planet came into activity by the self same law, each a glory to itself and its planet. Each form of Life is a world traveling in space in its own orbit.

Contemplate "Life" and forget your little "ego"; it is only a point of Light in the great conscious *whole,* always changing through the process of a new Birth called Death. Your understanding can only come when you look upon Life as a *stupendous whole.* Put yourself out of the picture; forget the teachings handed down from past cycles. You do not need them—you are of the earth cycle which has taken you aeons of cycles to complete; you are in your first earth consciousness and have many worlds yet to conquer. Do not try to clear up the mysteries of the past generations who left your shores strewn with their misguided wars. *You* are responsible only for your own errors, in as far as you are master of your Life. When you slip out of the physical casement you are born anew, so to speak into a conscious reality. Death is not a respecter of persons, does not hand out crowns or tongues of fire. Death ushers you into another chamber where you may continue your studies and your good deeds or you may follow your wicked ways until you contact a stronger force that compels you to flee from your wickedness, forsaking your old haunts.

This force is known as *remorse* and is your judge, enforcing the full penalty against yourself for in the last analysis we can only sin against ourselves and are accountable to ourselves. When the law of remorse begins to operate we have all the Hell we are entitled to—it is then we first realize our major part in all of our experiences for good or for bad. We come face to face with all our friends and foes and recognize that we are our own *arch enemy.*

THE SPIRIT PAINTING

An Experience From Life

— By —

"VEDANGA"

Former Noted Magician and Illusionist

The winter of 1927 was a memorable one in my life. For it was shortly after the Christmas holidays of that year that a most peculiar experience caused me to become a firm believer in psychic phenomena and spirit manifestations.

I said the experience was a peculiar one and that it certainly was, for not only was it witnessed by hundreds of keen eyes at the very moment of its occurrence, but it thoroughly convinced one of the world's most ardent skeptics—myself. Further it made me a part of it—which was exactly the one thing on this earth that could possibly have caused me to surrender my creed of unbelief.

In order to clarify this statement I must emphasize that from the time I was twelve years old, at which age I first read Thomas Paine's "Age of Reason", I had become more or less hardened and materialistic until finally I arrived at a point where Schopenhauer's "Force and Matter" and Voltaire's "Riddle of the Universe" were my only bibles.

Then also, my profession is—or rather was—that of a vaudeville magician. I was an expert exponent of the art of trickery, exceedingly adept in sleight-of-hand and thoroughly familiar with practically every type of device or mechanical apparatus used in the art of deception. During the period that the late Harry Houdini was president of "The Society of American Magicians", I obtained an honored membership in that organization, and thereafter became an avid follower of his numerous "exposes" of mediums, seances, etc.

So taking my work, associations and taste in literature all into consideration, is it strange that I deemed hallucination or rank fraud a necessary requisite of all forms of psychic phenomena? Is it strange that it required a super-extraordinary psychic manifestation to normalize my point of view?

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VEDANGA

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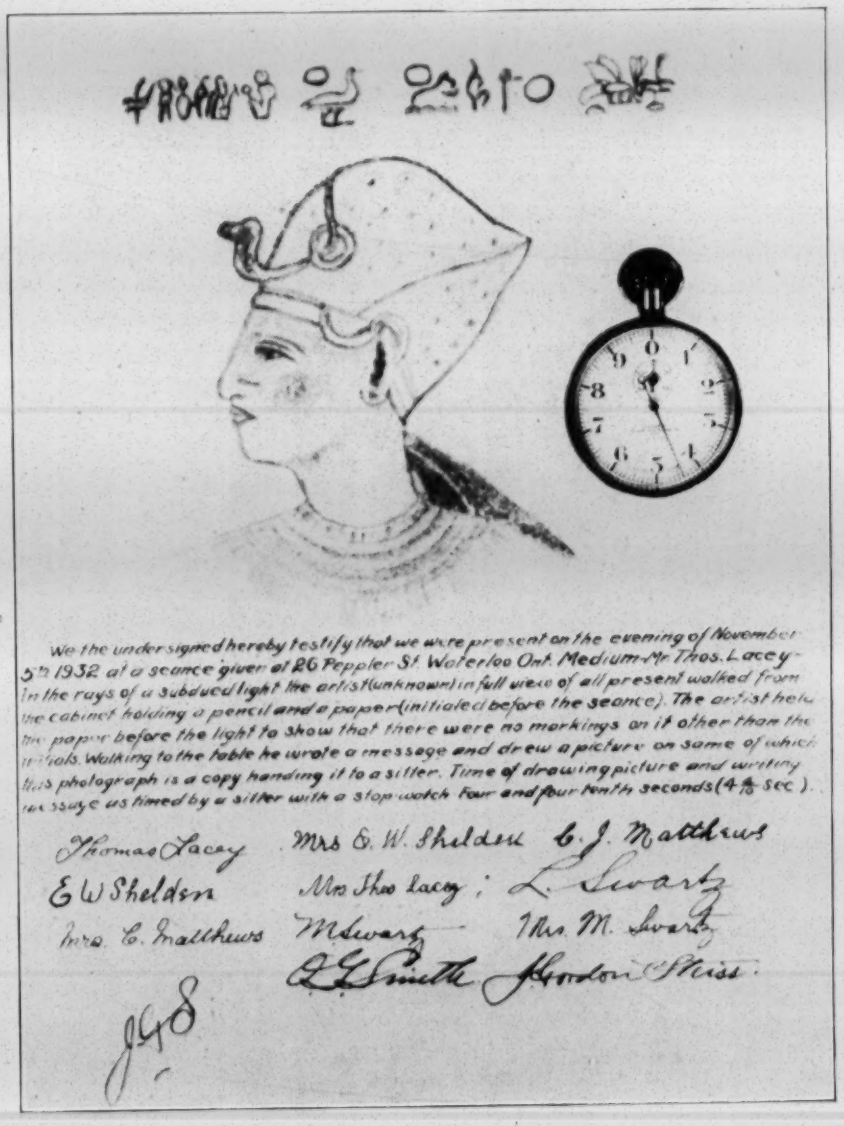

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Thomas Lacey — Mrs E. W. Sheldon — C. J. Matthews
E W Sheldon — Mrs Thos Lacey — L. Swartz
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JGS

The Mystic

Alma Leggett Lonsdale.

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While a bright-winged angel at life's door
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Ah, Soul, long tried by flames of life
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Pilgrim!—on the paths of earth—
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You break, at the Inn of lonely souls,
  A sweeter bread for all.

THE SPIRIT PAINTING

An Experience From Life

— By —

"VEDANGA"

Former Noted Magician and Illusionist

The winter of 1927 was a memorable one in my life. For it was shortly after the Christmas holidays of that year that a most peculiar experience caused me to become a firm believer in psychic phenomena and spirit manifestations.

I said the experience was a peculiar one and that it certainly was, for not only was it witnessed by hundreds of keen eyes at the very moment of its occurrence, but it thoroughly convinced one of the world's most ardent skeptics—myself. Further it made me a part of it—which was exactly the one thing on this earth that could possibly have caused me to surrender my creed of unbelief.

In order to clarify this statement I must emphasize that from the time I was twelve years old, at which age I first read Thomas Paine's "Age of Reason", I had become more or less hardened and materialistic until finally I arrived at a point where Schopenhauer's "Force and Matter" and Voltaire's "Riddle of the Universe" were my only bibles.

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VEDANGA

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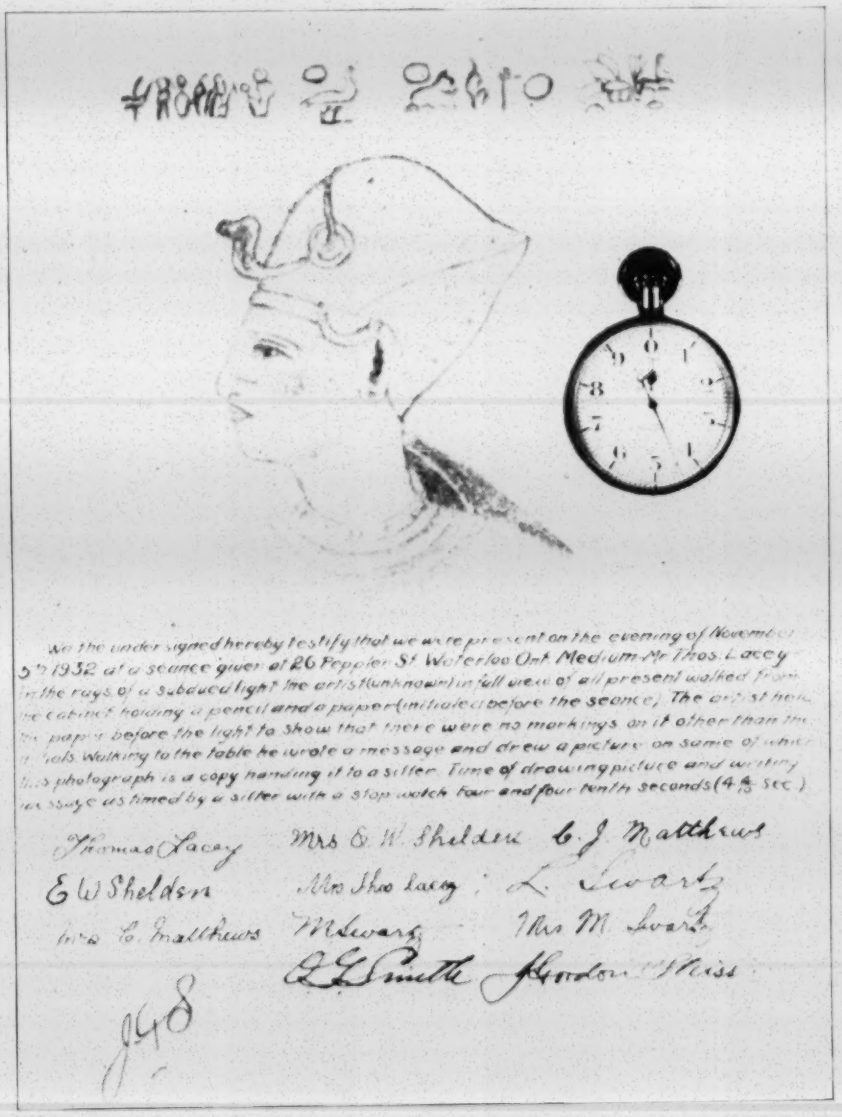
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Occult and Psychic Experiences

Told By Our Readers

A Promise Fulfilled

Henrietta K. Millet

EARLY in the summer of 1903 we moved from New York state to California.

Just before leaving for our new home my father went to J—the home of his boyhood, to bid farewell to some of his friends; among the others was W.H.L. who was an old man at that time, and in poor health. When bidding my father good-bye W.H.L. told him they probably would never meet again, but after a moment's thought he said, "Yes, we will too."

A few months later while walking down the crowded streets in Los Angeles he saw before him the smiling face of W.H.L. and turning to my mother, who was with him, he said: "Why, there is W.H.L." but the next moment the figure had disappeared.

My father was so impressed with the incident that he wrote home to his mother that night asking when W. had died and shortly after received a letter from my Grandmother saying that he was dead and the time, with the difference in the time between the two places, corresponded with the exact time he had appeared to my father on the street in Los Angeles.

Receiving and Visiting Day

By Edith Elden Robinson

(Rights Reserved)

HE WAS a trifle above medium height, thin-faced, a dusky olive in hue. Dark, dark hair fell over his brow, as with each stroke of the bow in his masterly hand he brought forth tones from the beautiful instrument he held against his cheek; held it as though he loved it; as though it were a very part of his being and without which he could not live.

I seemed a member of an audience and he—a slim, spiritual lad of approximately eighteen years, lost to all but his art, as he swayed in complete unison to the rhapsodies that burst from his instrument. I was spellbound, as evidently those others about me were. The music ceased for a moment—then tumultuous response, an ovation due only a genius.

And again he played on.

Then, as I listened and looked on his face, a Voice spoke in answer to my unspoken question, "Why, who *is* he?" "You can well ask that, for he is your son—the son you lost."

The appendage added to my unuttered remonstrance, "No, no, you are wrong. My son lives; he cannot play as that youth does." But the last four words the Voice had said made a world of difference and brought me back to consciousness with a terrific bang, for almost nineteen years ago I lost a child who did not complete his cycle. He was dark, of beautiful form and feature—and with his going something ineffably sweet slipped out of my life.

And now as I gazed in stupefaction at this slender, dark youth I heard the Voice say: "*Yours*—and he is grown now and is serving others, you see." The Voice died away. So, too, did the vision vanish—for it was that.

Alone, I sat in review of what I had seen and grew more and more mystified as I realized that the music which had held me thralled had done so merely by impression, rather than sound; much as I presume a deaf person receives the vibration of tones about them.

And still more was I amazed when I realized that the audience which had listened to this genius was quite invisible to me and their thunderous applause had been one that a "sensitive" only could hear. And I—I was still in my own home, in my own favorite chair!

Then, a strange thing happened. By magic I seemed to enter a spacious, old-fashioned home in the suburb of an Eastern city, where, there stood before a cheery fire in a huge fire-place, a man of extreme culture and refinement. His every feature cameo-cut in relief against the background of the flickering fire. Gray temples; dark hair; kindly, quizzical, laughing eyes; the thinnest and most sensitive of noses; a well-modeled chin—a long, oval face. He carried his head gracefully erect above square shoulders, a tall, well-poised figure dressed in a black broadcloth, double-breasted sack coat and striped grey trousers. The only piece of jewelry, a slender, gold chain which stretched from one vest pocket to the other through the medium of the second button hole. The thumbs of either hand were hidden in the lower vest pockets, while his first and second fingers were spread visibly against the vest—this given as a characteristic pose of the gentleman I so quietly intruded upon, in what manner, I knew not. And as I studiedly gazed at him, I heard myself say, as he smiled that ever quizzical smile: "Why, it is my girlhood ideal grown older!"

"Yes, and the man you will marry," came the same Voice which had spoken before. It continued. "He is a widower; he will come to you and you will know him the moment you see him."

A moment more and I appeared to be looking from a window of this same living room, upon a sun-bathed, terraced sward, across which a well-built, wholesome

(*Continued on page* 14)

Discovered Through A Dream!

Edwin Brooks

THE FOLLOWING is written from an item clipped from a small town newspaper "Wisconsin News" sometime ago, which is a weird tale in itself, true, yet unbelievable.

In the little town of Polstead lived the daughter of a Suffolk mole-catcher by the pretty name of Maria Martin. She had a very pretty face and a beautiful figure but was simple and artless. She fell prey to the advances of one, William Corder, a wealthy farmer's son. He promised the father of the young woman that he would marry her privately but she must go with him to Ipswich, dressed in male attire, which she could exchange on the way for her own clothes in one of his barns, known as Red Barn, so the future son-in-law said. The father of the young lady in question was of a simple, believing sort and so took everything for only good. After her departure she was never again seen alive! Her mother questioned Gorder who said she was alive and well, in hiding to prevent his friends from discovering the marriage that day.

Soon after, the young husband went to a distant part of the world to benefit his health, so he said, expressing a curious desire before starting to see that the Red Barn was well filled with grain. He wrote his widowed mother, dating from the Isle of Wight, but the letter was always postmarked London. He also mentioned the fact that Maria was with him and quite well.

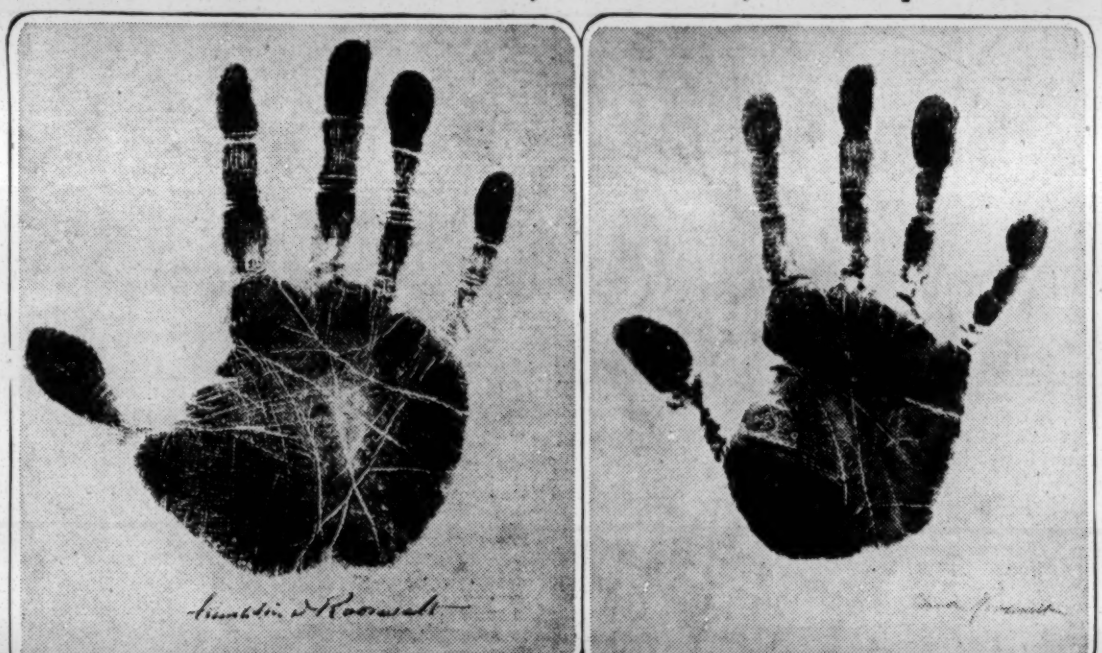
But the Martins were very anxious about their daughter, the mother having dreamed on three successive nights that Maria had been murdered and buried in the Red Barn. It was also remembered that on the lovely morning when Maria met her lover at her father's cottage, and when they went out by different doors to meet again at some quiet rendezvous, Corder had carried a gun.

So we find that on April the 19th of the following year, Mrs. Martin still believing in her dreams and very much afraid of her daughter's safety, persuaded her husband and son to apply for permission to search the Red Barn on a pretext that Maria had left the clothes in which she went from home there. Fortunately the grain had by that time been removed and it made the search a little easier. At that Mrs. Corder, the mother of this wild young husband, did not object to the search made in her Red Barn and so Mrs. Martin pointed to the spot she had seen in her dreams, and where in her dream she had seen the body of her murdered child buried. Although no marks of violence were at first visible, the body of the missing woman was discovered, buried under the flooring in a sack. Corder was found and later confessed to the murder. He had shot her through the right eye.

This Is Only One of the Many Famous People for Whom Mrs. Jennings Has Made Analyses —

THE ATLANTA JOURNAL — The Journal Covers

Palmist Predicted Roosevelt's Nomination; Found Him Brilliant, Active, Independent



THESE IMPRESSIONS of the right hands of Governor and Mrs. Franklin Delano Roosevelt were made during their visit to Atlanta, in December, 1930, when Alice Denton Jennings, well-known Atlanta palmist, predicted the governor's nomination for the presidency with absolute certainty. Friday she was still so confident of the nomination that she prepared an article proving, according to the laws of palmistry, why the action would have taken place.

Chances of Election About 90 Per Cent, Atlantian Declares

BY ALICE DENTON JENNINGS

Most people believed Governor Franklin Delano Roosevelt would be nominated as the Democratic candidate to succeed President Hoover in the White House. To my mind, there was never any doubt, for though I don't know a great deal about the machinery of politics, I think I understand palmistry, and Governor Roosevelt's palm showed as plainly as ever a hand might that he would be the choice for President.

Governor and Mrs. Roosevelt graciously received me at their suite at the Biltmore Hotel in December, 1930, and at that time I made the accompanying prints of their right hands. I told them then that the governor's hand showed conclusively that he would be nominated, and I am happy that the prediction has proven correct because I found him the generous, warm-hearted man his hand represented—a man we will all be proud to call President.

Hands Strikingly Similar

The accompanying imprints show the striking similarity in the hands of Governor and Mrs. Roosevelt. His is the hand of a man of action, of rich, masculine quality, and hers is the hand of a highly intelligent lady—indeed, the hand of a first lady of the land.

Notice in Governor Roosevelt's palm the emphatic, long fate line. It extends from the lower part of the palm, opposite the thumb, to the longest finger—the finger of fate. There is one little line—called an enemy line—which intersects the fate line above the heart line, but it is so indistinct that it probably will not show in the reproduction printed here. I would say that, despite this minor indication of trouble, the chances of his election are about 90 per cent.

Governor Roosevelt's is a supple hand, bespeaking adaptability and love for his fellow man. The life line is broken for a while, and his health line also indicates the physical trouble through which he has passed, but henceforth he will enjoy excellent health and live beyond the allotted seventy years.

This hand bespeaks a happy, well directed youth. His father was unquestionably a strong influence in shaping Governor Roosevelt's nature. His mother and his wife are the only women who have influenced him. His marriage has been ideally happy.

Mount of Luna

The Mount of Luna, which governs the water, shows that he was to have a career of importance in connection with the sea, and proves his fitness as assistant secretary of the Navy. When I read Governor Roosevelt's palm, I predicted that he would take an ocean trip within a year. He denied any intention of doing so, yet a few months later I read in the newspapers that the governor's mother was ill in France, and that he had gone across the Atlantic Ocean to accompany her home.

Governor Roosevelt has the hand of a man of action, a crusader, a brilliant man, generous and independent. If he had not entered politics, he would have found success either as a doctor or as a farmer. He obviously loves the land and would be happy cultivating it and producing great crops.

Mrs. Roosevelt's hand is conic, showing thoughtfulness, breeding, culture, interest in dozens of topics, and a deep affection for her husband.

Reprint from the Atlanta Journal

READ this Article and See How Accurately She Has Foretold the Presidential Nominee's Future.

Advanced Course in Numerology

By MARY ADAMS

Prepared to Supplement "Numerology Is Practical"

Mary Adams

Esoteric Meaning of Spiritual Numbers

(*Continued from last month.*)

Spiritual Numbers 22 to 30.

IN THE LAST issue of the Occult Digest we described the number 21, which we found denoted success, attainment, power and individuality. But we did not have the space to bring it down to a practical basis by means of examples. We mentioned that 21 is the 3rd octave of the number 7 (perfection) but it is also the 7th octave of the number 3; and 3, you will remember is the number of artistic self-expression. People with this number 21 in the Destiny or Birth Path are essentially artistic. They may show it in their love of gardens and landscape gardening, or in their taste for interior decorating; or in their study of plants as the basis of perfumes; or in the artistic preparation and serving of foods. They are the youthful, buoyant type, and at the same time have the drawback of youthful carelessness. They usually are rather happy-go-lucky, easy-come-easy-go. Concrete things seem to slip away from a 21. One would never expect to find a millionaire with a 21 vibration. But artists, and musicians, yes, indeed; many of them have this vibration. The singer Patti (71229 = 21 is an example; as is Clio, the ancient muse of poetry. As an example of a reverse 21, symbolizing unhappiness, baseness, ignorance, darkness and misfortune, we have Pluto, the mythological king of Hades. 21, according to the Hebrew Kaballah, expresses artistic power, poetry, literature, success.

Number 22. This is a strange number, embodying super strength and super weakness. When lived in its higher aspect it denotes supreme power and mastery. When lived in its negative aspect (4) it indicates drudgery, selfishness, routine, limitation; often with no intellectual development. Just here let me caution you not to confuse a positive four with a negative 22. Always consider the numbers carefully and never reduce a 22 to lowest terms until after you have examined its higher aspect.

A reverse 22 uses all its masterful powers for evil ends. Many gangsters and racketeers are 22's, using their great powers for nefarious and unlawful purposes. Many of these criminals, if they turned their talents into good channels would be great financial and executive leaders. For the same qualities which make them the head of a gang, if rightly used, would make them the leaders of some big corporation or humanitarian enterprise.

Those of you who read my course of lessons printed in the Occult Digest last year, will remember that when 22 is found in connection with another digit, it gives that digit super power. For example a 22-2 would probably reveal a master musician, statistician, diplomat with the underlying influence of 6 (22-2—6), which would undoubtedly give a fine speaking or singing voice and a helpful disposition. 22 is the number which often denotes a love of travel, especially by water and encourages enterprises connected with the water such as commerce, vogages of discovery, etc. A typical 22 is Richard Evelyn Byrd whose Destiny is 9-22. His first voyage around the world was taken alone at the age of 12, and as you know he is an officer in the United States Navy, an organizer, leader, explorer—in fact a 22 on the highest plane of achievement.

Another angle of 22 must not be overlooked since many authors recognize it. Cheiro calls it a "warming number of illusion and delusion" and false judgments. Dequer says that some writers designate it as the zero number, or negation—the condition which precedes action. "In music it is silence; its mineral is earth and its color black." But he explains that 22 is not essentially evil; it is negation—a warning—the last letter of the Hebrew alphabet. On the other hand, other authors call it the number of mastery which helps all other numbers to greater success and power. 22 is always a leader (or should be) but always in the material plane, not on the spiritual. Unless other numbers give softening, altruistic and sympathetic influences. Even at the height of worldly success, 22 is apt to be hard, selfish, brilliant, rather than hunanitarian or sympathetic.

When we consider that out of nothing (or chaos) all things are created, we find that considering 22 as negation is only an indicator of danger which may lead to either of its dual characteristics—great success or great failure; great power or great weakness according to the way in which it is lived.

With 22, we reach the end of the Hebrew alphabet, which has 22 characters, and we get no more help from the Kaballan in finding the esoteric meaning of numbers higher than 22. But other great occultists have worked out these meanings through number 52, on the scientific basis of the solar year which has 52 weeks. Few people realize that our common playing cards have their origin in the Egyptian Tarot cards, which were and still are used for devining future events. 52 multiplied by the mystic 7 gives 364 which the ancients recognized as a year. The 365th day was a festival—an occasion of great rejoicing when no work was done either by man or beast. These numbers are not arbitrary but are based on the passage of the Sun through the 12 divisions of the Zodiac. This is the basis of the calendar year found in all ancient civilizations. The esoteric meanings of all numbers above 10 may be interpreted from the symbolic pictures on the Tarot cards, whose origin is so ancient as to be lost. Therefore each of the numbers up to and including 52 has a hidden influence, as well as the exoteric or obvious meaning of the primary digit to which it can be reduced.

The Hebrew-Kaballah alphabet carries us to 22; the Tarot (Egyptian) carries us to 52; and the Chinese Yi-King (to be taken up later) carries us to 64. Beyond, is repetition.

Number 23—This number, like a primary digit (5) expresses versatility and cleverness; a quick brain; easily learning new things. It gives a natural hardihood and daring; is gifted in speech and writing; it is a success number and indicates that help may be expected from those higher in authority. In dealing with future events it denotes changes, with the opportunity for betterment.

Number 24—This number denotes a person usually fortunate in everyday matters, yet it carries the warning of danger from falls, especially from a horse. I personally know a 24 person who has suffered falls from a horse and other falls

(*Continued on page* 16)

Handwriting Reveals Character

"By Their Handwriting Shall Ye Know Them"

By Dr. JAMES H. CALLAHAN
Handwriting Analyst and Vocational Counsellor
(All rights reserved)

(*Continued from last month*)

THE MORE independent habits, individuality and personality children acquire, the more their style or form of writing changes by getting farther and farther away from the copy book style, all other things being equal, all to the horror and despair of the patient and painstaking teacher.

Although a child writes with much more difficulty and self-consciousness than the experienced grown person, and a child's character is naturally much more immature than that of a grown person, yet the incontrovertible and irrefutable fact remains that the handwriting of children does reveal many traits of character with just as much certainty as that of grown persons. It has been my privilege to examine numerous specimens of the handwriting of youngsters, ranging from the primary grades to college. Some of them displayed a similarity of traits common to their ages, and some the influence of their teaching, but every one has had the marks of his or her individuality definitely stamped upon the handwriting, and has shown the graphological indications which corresponded with certain traits of character.

The very fact that no two persons write alike, even though they may be twins and taught by the same teacher, is the best proof that handwriting is an expression of individuality. Even though certain handwritings may appear similar, yet all of them bear certain divergences, variations, differences, little marks and signs, hooks and loops, which correspond with the writer's character, and are readily recognized by the experienced graphologist.

Children and others do not write exactly alike. It is impossible for them to do so. This only appears to be the fact to the person unacquainted with the principles of Graphology.

OBJECTION NUMBER 5: *Handwriting does not depend upon the character of the writer, but upon the shape, size and structure of the hand.*

It is a well established fact, both in America and Europe, that writing with the right hand or left hand, or with the foot, the mouth, etc., is in a psychological sense not handwriting, foot-writing, nor mouth-writing, but represents one and the same brain-writing. The graphological signs which correspond with your individual character will be the same in each writing.

That the handwriting does not depend upon the shape, size or structure of the hand, so long as there is no crippling or impediment of any nature affecting the natural and uninterrupted action of the hand and arm, as has been proved beyond all doubt by numerous experiments. Many persons with large hands write very small, and many with small hands may write very large.

Just now I have in mind an acquaintance of mine, who, as a young man started out in life as an excellent stenographer, but had the misfortune to meet with an accident that deprived him of both hands. But this young fellow had the stamina and fortitude not to allow this to long interfere with his advancement. He had hardly recovered when he, having something of a mechanical turn of mind, had constructed a pair of mechanical arms and hands which enabled him to eat, write, drive an automobile, and attend to business as any one else. He took up law, completed it, and became quite successful as a lawyer and jurist. Since he has entered the commercial field successfully. His writing by either his mechanical arm or mouth is the same graphologically.

As I write this I have on my desk the writing of a young fellow who is an artist, who, being without arms, writes and paints with his mouth, and his writing shows as distinct character as any one having the use of his arms and hands. He displays remarkable talent, and is also an expert wrestler and a great lover of sports, all of which is revealed in his writing.

Frank N. Freeman, Professor of the Educational Psychology School of Education, University of Chicago, in "The Teaching of Handwriting," says, "A close analogy exists between the child's writing and the attempt of an adult to write with his toes. This is not at all a fantastic illustration. Any one can learn to write with his toes who will expend the same amount of time and effort which the child expends in learning to write with the fingers."

OBJECTION NUMBER 6: *Handwriting is affected by the materials used.*

Naturally the character of the handwriting is temporarily modified by the attendant external mechanical circumstances of the writing and the materials used.

The kind of materials which a person uses are to a certain extent indicative of the character. It is the choice of pen which does actively affect the matter of pressure in handwriting. Writing done with a fine pointed pen looks different from that written with a round pointed, or a heavy pointed pen, or with pencil or stylograph. On rough or absorbent paper the ink has a tendency to spread, and on grained paper the writing will appear more or less uneven, whereas on smooth paper it remains clear and sharp. Two persons using the same pen will produce lines which are quite different in character. But the *choice* of the pen used and the manner in which it is held and applied to the paper does affect the results produced. For this reason, I always request, if possible, a specimen of handwriting in ink, on smooth, unruled paper, written with your accustomed pen.

OBJECTION NUMBER 7: *Members of the same profession or trade frequently write a similar hand without possessing similar characters.*

It is only to those who are not familiar with the principles of Graphology that there is an apparent similarity. Merely because persons belong to the same trade or profession does not mean that they should possess similar characters or similar handwritings. And indeed they do not. In the whole world there are no two persons who have the same handwriting. A minute, but usually a most superficial, analysis of their handwriting will readily prove they do not write alike. Their handwriting shows many differences. Any similarity in their handwriting would likely be more indicative of their fitness for their trade or profession than of character traits, in so far as vocation is concerned. Quite naturally, should they possess any similar traits of character we should expect to find the evidence of them in their handwriting. They may exhibit some mental traits in common, but not necessarily character traits. There is a vast difference in the two.

OBJECTION NUMBER 8: *How can handwriting accurately reveal character when each country has its characteristic type of handwriting?*

It is quite true the national handwriting must be taken into consideration. Just as each nation has special external characteristics, so it is only natural to find these variations and differences in the national handwriting. In analyzing the handwriting of various nationalities, I have often found displayed, to a more or less degree, the

(*Continued on page* 15)

TEMPLE DANCERS—A Vision From the Past

Beulah Higgins Murrelle

THE HUGE red sun was flaunting its last georgeous rays of twilight over Angker Thom, mighty kingdom of the Khmers. Angker Thom was centered by the Temple of Bayon, a symphony of tapestried stone. Rugged, four faced towers sentineled it. The history, customs, battles and religions were carved in the stone of this magnificent temple. A soft, blue haze hung caressingly over the waters of the passing Mekong. Sunset chimes rang out clearly on the air. Angkor Thom was pleasantly astir with its final preparations for the Sacrificial Service which would take place in the temple that evening.

Amolin, a temple dancer, holding to the stone balustrade, carved in the form of a serpent, bent slightly forward in order to gaze upon the High Priest as he paced back and forth in the court below. Love, passion, adoration, glowed in her wondrous eyes. Eyes so heavily fringed by long lashes that they partially hid the baffled, hurt look. "Love you? Yes! Though you broke my heart," confessed Amolin, her beautiful face suddenly paled as if some inward pain was being suppressed. Her thoughts flew around in a circle . . . back always to her love for the priest. His coldness. Her shattered confidence. His interest in a younger, yet no fairer face. To her he would always be a splendid lover for whom no sacrifice nor devotion was too great. "Yes, it was better that she die than live without his love."

Again she relived the time since first she came to the temple. Her little girl admiration for the splendid young priest, an admiration that later deepened into an all consuming love. Her first night as a dancer. The ceremonial bath, a rite attended by prayers and invocations to the gods. Her heart trembled in rapturous ecstasy as these memories thronged her mind. She felt as though she was a spectator set apart as the scroll of her memory unwound slowly, throwing on the screen of her vision all the glory hours of her love life. She could envision to the smallest detail her first night as a temple dancer. The vast hall, supported by many wonderfully carved columns, was paved in great flag stones that felt cool to the rose tinted feet of the dancers. Huge bronze and stone urns sat on tall tripods and sent forth volumes of scented smoke, this mingled with the fresher fragrance of tropical flowers was almost overpowering. Through the clouds of smoke one caught a distant glimpse of the inner shrine which was ringed by a monster stone naga, its great ruby eyes gleaming in the fitful flare of the torch light. Before the shine hung the shimmering folds of a marvelously woven purple curtain glittering with jewels. From behind it could be heard a stealthy rustling, creeping sound. To add to the bizarre effect of this scene the curtains stirred in undulating waves as if a breeze were wantoning among the jewels.

The dance was preluded by a votive offering of flowers at the shrine. The glistening curtains parted, revealing a great sacred serpent that writhed and twisted against the golden bars of its immense cage. A pulsing drum set the rhythm of

the music. Flutes began a weird strain, and queer but beautiful instruments of rare wood, ivory incrusted, carried an undercurrent of softer melody. The lure of the music proved irresistible. The serpent paused and seemed to listen, then slowly began to coil itself. Higher and higher it lifted its head, swaying rhythmically with the music. Temple dancers streamed through a great archway and prostrated themselves before the Shrine. Their faces enamelled a dead white in which the eyes were shafts of flashing darkness. Gold helmeted and in georgeous array, in pantomine, they unrolled legends hoarded down through the centuries.

As the dance neared its finale all gathered around Amolin, the premiere danseuse, whose beauty centered the attention of all. The slim, bronze body swayed in graceful abandon to the passionate wail of the music. The dance began at the finger tips, encroaching slowly until the whole body entered into the rhythm and became one with the music. When she achieved the climax of her dance she sank onto the flag stones. She lifted her eyes and met the flaming eyes of the priest. Quick, burning love took them.

That night she lay in her little cell, off the water court, dreaming of him. Wondering about her love for him. Through the latticed window the moonlight poured in and searched out in perfect clearness the delicate form and classic features. She stifled a sigh in the violent quickening of her heart beats as a tall form emerged from the shadows. "Amolin," the priest breathed softly and his arms closed tightly around her. She gave him the full sweetness and fury of her passion. Solemn and beautiful was her love. Her joy was irrepressible when he told her their image would be carved in stone . . . yes, in her honor, the entire chain of dancers who participated in her first night should be carved in the stone of Bayon. Was it fate that Naidu sat between her and the priest when master carvers imaged them in stone? During those days the priest's eyes became filled with desire for the younger face. Naidu, who loved a lithe young warrior. Naidu, who appealed to Amolin for protection against the priest's attentions.

The picture blurred, then faded into another scene . . . a stormy night. A tempest rolled, thundered and shreiked without. All was tranquil within. Chanting priests, temple dancers, flowers and music. Amolin stole forth stealthily, motioning Naidu to follow. She led her through winding passages, stopped when she came to a door that she opened cautiously and a young Kmer warrior stepped forth. Amolin led them down through an underground tunnel, at the end of which was an ancient door. The strong young warrior strained at the rusted bolts. When they slid back, the heavy door swung inward, a torrent of rain poured through slantwise, lightning flashed and thunder crashed through the heavens. Amolin held Naidu in a farewell embrace. The warrior clasped one arm around Naidu, held his shield before them, and they disappeared in the storm.

Amolin struggled with the door and finally shot the bolts. A light flashed and lo! the High Priest stood beside her. Even in his savage rage he was struck by her loveliness. His eyes had in them something sinister and cruel. "Traitor or wanton?" he asked, his voice trembling with its own anger. A strong tremor shook her, he perfect mouth parted in a half sigh. "Traitor! Yes. Wanton! Never! Save the wanton made by your passions and kisses."

The priest hesitated. Cruelty and love struggled for mastery. Cruelty won. "Offer yourself for Sacrificial Service," he ordered and turned away. Amolin's lips trembled, her dark eyes followed him uncomprehendingly. "Death! Death!" she moaned. Not that death held any terror for her, but separation from him did. Now this evening she must say farewell to him forever. To her had come the honor to be sacrificed. Her blood in a great golden, bejeweled cup would propitiate Naga, the Guardian Deity of the Khmers.

The priest in the court below drawn by some irresistible attraction looked up, met the adoring gaze of Amolin. What a picture she made, tall and slender leaning on the balustrade. A peacock had lighted on the balustrade beside her and was boastfully spreading the glittering glory of its myriad colors. He stared as though he drew in her beauty with his eyes. His eyes wandered hungrily, passionately over her form from the blue black hair to the little sandaled brown feet. Once more he was captive to the sway of his passion . . . what mattered? Oh, he could never give her up! He realized now that Amolin was his supreme desire. She stretched out her lovely arms, the dark eyes said "Come!" He took the steps in bounds. "Amolin, my beloved," he wispered, winding his arms about her. A little hand found its way to his shoulder, looked up into his lovelit eyes and whispered, "Would that I could die, my heart against your heart, never to wake again to behold your eyes filled with longing for another." A thrill of horror ran through him. Clasping her almost roughly, he stooped till his lips touched her fragrant hair exclaiming, "Cruel fate shall not separate us, my blood shall mingle with yours in the gold cup from which Naga drinks tonight." A joyful cry came from Amolin, her face was transfigured by an inward raging bliss as she cried, "Then together we go to prepare to live again . . . ".

(Continued Next Month)

Everybody's Astrological DAILY GUIDE

By ASTRO SOPHIST

This Daily Guide covers from sunrise to sunset unless otherwise stated. When the influence is over during the day the hour is generally given.

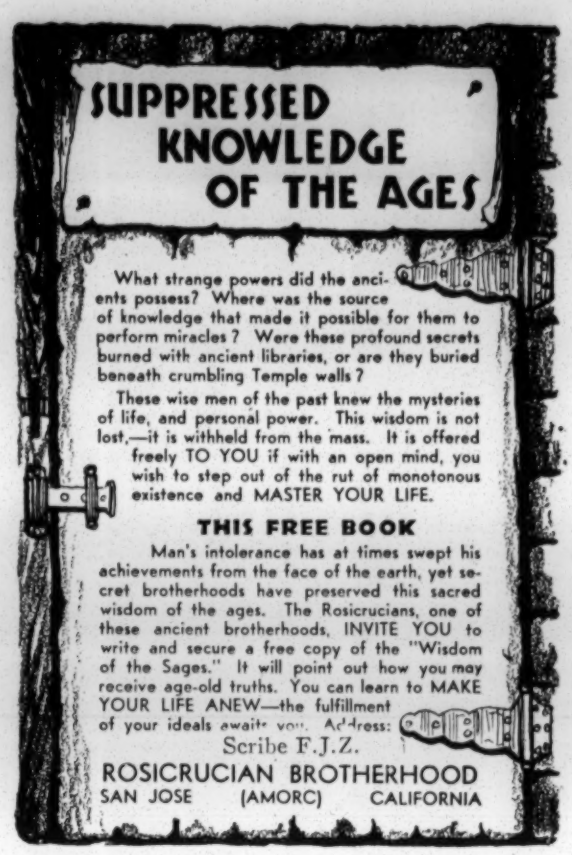
(Central Standard Time Used)

The Lunation of February 24, 1933 which falls in the 5th degree of the Sign Pisces will have influence over the first three weeks of March, 1933. The indications for business activity are not as prominent as in the previous lunation. Complicated and involved political and economic conditions prevent hoped for industrial progress. A confused outlook with no definite solution. Employment is not encouraging. (It is time for workers to seek new fields of employment instead of waiting for their old job to show up.) Excessive rains, damage from floods. Disturbance in hospitals and public institutions. A very unusual planetary configuration. A time for leaders to step forward with hope and determination. Improved conditions are ahead.

March

1. Unfavorable for buying, investing, commencing of new business. Employ methods for health improvement. Avoid friction or disputes, especially with employers.
2. Correct intuition in early morning. Pleasure in artistic interests, visit kindred, make new friends, buy new clothes up to noon. Mid-day disappointment with friends. A message or letter from kindred.
3. Take no risks or chances in the early forenoon. Avoid disputes. Midday favors business, renting or buying property. Associate or deal with elders. Afternoon good for mental pursuits and study.
4. Unfavorable for finance, banking and business. Avoid law or dealing with landlords. Do not speculate. After 4 P. M. influence change for the better.
5. A friendly and co-operative morning. Greater interest in home and family affairs. Be guarded in speech and what you commit to writing during the afternoon. Seek the association of philosophic and religious people in evening. Study, attend lectures.
6. Good day for enterprise and business. Salesmen make this your day of profit. Close big deals. Seek promotion and assistance from those in authority.
7. An agitated day. Avoid quarrels and conditions that can bring disrepute through deception, fraud and schemes.
8. A moderately good day. Seek and capitalize opportunities through correspondence, travel, kindred and elders. Business activity, hustlers can prosper.
9. Up to 10:30 A. M. good for business and finance. Then to 4 p. m. subject to strife, contentions. Do not act in a rush or hurry. Danger of accidents. Late afternoon splendid for occult study, aviation, inventions.
10. An active, changeable day. Guard health by proper diet. Interest in food, clothing and employment. Spiritual practices and interest favored in early evening.
11. Favorable day for business and money matters. Write letters, sign documents, consult lawyers, travel. Late afternoon and evening adverse for business, health and favors of those in power.
12. Sudden and unexpected things may happen in the early morning. Avoid disputes or impulsive action in midday, especially connected with partners or associates. Rest, relax, meditate.
13. Early A. M. favors inventors. Later social and artistic conditions are benefited. In afternoon inspiration and large plans prevail. After 5 P. M. best for finance and travel.
14. Up to 1 P. M. not good for partnership or associated relations. Midday brings determination, interest in legacies, insurance, etc. After 2:30 P. M. unfavorable for business, finance and litigation.
15. Attend to only ordinary routine up to 11 A. M. Midday excellent to cooperate with others. Favors art, music, drama, amusements. Afternoon good for business and money interests.
16. Early morning favors business success and favors from those in high office. Confer with those at a distance. All P. M. good for business and pleasure.
17. The morning opportunities are of a dependable character. Favors business, real estate and things substantial. After noon adverse for law, travel, finance and dealing with people of wealth.
18. Not good to deal with elders or those in executive positions. Only attend to necessary routine. Rest and relax for a better day. Be constructive in thought.
19. Early A. M. good for meditation. A day to rest and relax. Reflect on the laws of the Universe and how you can learn to understand and use them for good.
20. Early morning best to employ caution with electricity. Automobiles and travel. Last day of winter-time to wake-up and prepare for action. Sun enters Aries in evening.
21. Unfavorable for artists, musicians and actors up to noon. Friends may disappoint you. P. M. is serious and depressing. Take things easy. Don't worry.
22. Good for original ideas, inventions and aviation. New friends will benefit you. Cooperate with others.
23. Deal with public and those of influence early a. m. Keep out of quarrels and trouble up to 10 A. M. Not good for dental work or surgery. Avoid schemes, fraud and hospitals all afternoon.
24. Adverse for business, money and law in A. M. Correspond, sign contracts, travel in P. M. Friends and pleasure in late P. M. Study occultism, attend lectures in evening.
25. An active day. Good for printers, writers, lectures. Artistic and social interests favored in mid-day. Hold publicity and new beginnings for Moon's increase tomorrow.
26. Mind is lofty, conservative and ambitious. Visit friends, attend meetings, lectures. Afternoon favors spiritual interests and study.
27. Procrastination, delays, disappointments in early A. M. Avoid elders.

(*Continued on page* 15)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By L. HAMILTON McCORMICK

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TEMPLE DANCERS—A Vision From the Past

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Again she relived the time since first she came to the temple. Her little girl admiration for the splendid young priest, an admiration that later deepened into an all consuming love. Her first night as a dancer. The ceremonial bath, a rite attended by prayers and invocations to the gods. Her heart trembled in rapturous ecstasy as these memories thronged her mind. She felt as though she was a spectator set apart as the scroll of her memory unwound slowly, throwing on the screen of her vision all the glory hours of her love life. She could envision to the smallest detail her first night as a temple dancer. The vast hall, supported by many wonderfully carved columns, was paved in great flag stones that felt cool to the rose tinted feet of the dancers. Huge bronze and stone urns sat on tall tripods and sent forth volumes of scented smoke, this mingled with the fresher fragrance of tropical flowers was almost overpowering. Through the clouds of smoke one caught a distant glimpse of the inner shrine which was ringed by a monster stone naga, its great ruby eyes gleaming in the fitful flare of the torch light. Before the shine hung the shimmering folds of a marvelously woven purple curtain glittering with jewels. From behind it could be heard a stealthy rustling, creeping sound. To add to the bizarre effect of this scene the curtains stirred in undulating waves as if a breeze were wantoning among the jewels.

The dance was preluded by a votive offering of flowers at the shrine. The glistening curtains parted, revealing a great sacred serpent that writhed and twisted against the golden bars of its immense cage. A pulsing drum set the rhythm of

the music. Flutes began a weird strain, and queer but beautiful instruments of rare wood, ivory incrusted, carried an undercurrent of softer melody. The lure of the music proved irresistible. The serpent paused and seemed to listen, then slowly began to coil itself. Higher and higher it lifted its head, swaying rhythmically with the music. Temple dancers streamed through a great archway and prostrated themselves before the Shrine. Their faces enamelled a dead white in which the eyes were shafts of flashing darkness. Gold helmeted and in georgeous array, in pantomine, they unrolled legends hoarded down through the centuries.

As the dance neared its finale all gathered around Amolin, the premiere danseuse, whose beauty centered the attention of all. The slim, bronze body swayed in graceful abandon to the passionate wail of the music. The dance began at the finger tips, encroaching slowly until the whole body entered into the rhythm and became one with the music. When she achieved the climax of her dance she sank onto the flag stones. She lifted her eyes and met the flaming eyes of the priest. Quick, burning love took them.

That night she lay in her little cell, off the water court, dreaming of him. Wondering about her love for him. Through the latticed window the moonlight poured in and searched out in perfect clearness the delicate form and classic features. She stifled a sigh in the violent quickening of her heart beats as a tall form emerged from the shadows. "Amolin," the priest breathed softly and his arms closed tightly around her. She gave him the full sweetness and fury of her passion. Solemn and beautiful was her love. Her joy was irrepressible when he told her their image would be carved in stone . . . yes, in her honor, the entire chain of dancers who participated in her first night should be carved in the stone of Bayon. Was it fate that Naidu sat between her and the priest when master carvers imaged them in stone? During those days the priest's eyes became filled with desire for the younger face. Naidu, who loved a lithe young warrior. Naidu, who appealed to Amolin for protection against the priest's attentions.

The picture blurred, then faded into another scene . . . a stormy night. A tempest rolled, thundered and shreiked without. All was tranquil within. Chanting priests, temple dancers, flowers and music. Amolin stole forth stealthily, motioning Naidu to follow. She led her through winding passages, stopped when she came to a door that she opened cautiously and a young Kmer warrior stepped forth. Amolin led them down through an underground tunnel, at the end of which was an ancient door. The strong young warrior strained at the rusted bolts. When they slid back, the heavy door swung inward, a torrent of rain poured through slantwise, lightning flashed and thunder crashed through the heavens. Amolin held Naidu in a farewell embrace. The warrior clasped one arm around Naidu, held his shield before them, and they disappeared in the storm.

Amolin struggled with the door and finally shot the bolts. A light flashed and lo! the High Priest stood beside her. Even in his savage rage he was struck by her loveliness. His eyes had in them something sinister and cruel. "Traitor or wanton?" he asked, his voice trembling with its own anger. A strong tremor shook her, he perfect mouth parted in a half sigh. "Traitor! Yes. Wanton! Never! Save the wanton made by your passions and kisses."

The priest hesitated. Cruelty and love struggled for mastery. Cruelty won. "Offer yourself for Sacrificial Service," he ordered and turned away. Amolin's lips trembled, her dark eyes followed him uncomprehendingly. "Death! Death!" she moaned. Not that death held any terror for her, but separation from him did. Now this evening she must say farewell to him forever. To her had come the honor to be sacrificed. Her blood in a great golden, bejeweled cup would propitiate Naga, the Guardian Deity of the Khmers.

The priest in the court below drawn by some irresistible attraction looked up, met the adoring gaze of Amolin. What a picture she made, tall and slender leaning on the balustrade. A peacock had lighted on the balustrade beside her and was boastfully spreading the glittering glory of its myriad colors. He stared as though he drew in her beauty with his eyes. His eyes wandered hungrily, passionately over her form from the blue black hair to the little sandaled brown feet. Once more he was captive to the sway of his passion . . . what mattered? Oh, he could never give her up! He realized now that Amolin was his supreme desire. She stretched out her lovely arms, the dark eyes said "Come!" He took the steps in bounds. "Amolin, my beloved," he wispered, winding his arms about her. A little hand found its way to his shoulder, looked up into his lovelit eyes and whispered, "Would that I could die, my heart against your heart, never to wake again to behold your eyes filled with longing for another." A thrill of horror ran through him. Clasping her almost roughly, he stooped till his lips touched her fragrant hair exclaiming, "Cruel fate shall not separate us, my blood shall mingle with yours in the gold cup from which Naga drinks tonight." A joyful cry came from Amolin, her face was transfigured by an inward raging bliss as she cried, "Then together we go to prepare to live again . . . ".

(Continued Next Month)

Everybody's Astrological DAILY GUIDE

By ASTRO SOPHIST

This Daily Guide covers from sunrise to sunset unless otherwise stated. When the influence is over during the day the hour is generally given.

(Central Standard Time Used)

The Lunation of February 24, 1933 which falls in the 5th degree of the Sign Pisces will have influence over the first three weeks of March, 1933. The indications for business activity are not as prominent as in the previous lunation. Complicated and involved political and economic conditions prevent hoped for industrial progress. A confused outlook with no definite solution. Employment is not encouraging. (It is time for workers to seek new fields of employment instead of waiting for their old job to show up.) Excessive rains, damage from floods. Disturbance in hospitals and public institutions. A very unusual planetary configuration. A time for leaders to step forward with hope and determination. Improved conditions are ahead.

March

1. Unfavorable for buying, investing, commencing of new business. Employ methods for health improvement. Avoid friction or disputes, especially with employers.
2. Correct intuition in early morning. Pleasure in artistic interests, visit kindred, make new friends, buy new clothes up to noon. Mid-day disappointment with friends. A message or letter from kindred.
3. Take no risks or chances in the early forenoon. Avoid disputes. Midday favors business, renting or buying property. Associate or deal with elders. Afternoon good for mental pursuits and study.
4. Unfavorable for finance, banking and business. Avoid law or dealing with landlords. Do not speculate. After 4 P. M. influence change for the better.
5. A friendly and co-operative morning. Greater interest in home and family affairs. Be guarded in speech and what you commit to writing during the afternoon. Seek the association of philosophic and religious people in evening. Study, attend lectures.
6. Good day for enterprise and business. Salesmen make this your day of profit. Close big deals. Seek promotion and assistance from those in authority.
7. An agitated day. Avoid quarrels and conditions that can bring disrepute through deception, fraud and schemes.
8. A moderately good day. Seek and capitalize opportunities through correspondence, travel, kindred and elders. Business activity, hustlers can prosper.
9. Up to 10:30 A. M. good for business and finance. Then to 4 p. m. subject to strife, contentions. Do not act in a rush or hurry. Danger of accidents. Late afternoon splendid for occult study, aviation, inventions.
10. An active, changeable day. Guard health by proper diet. Interest in food, clothing and employment. Spiritual practices and interest favored in early evening.
11. Favorable day for business and money matters. Write letters, sign documents, consult lawyers, travel. Late afternoon and evening adverse for business, health and favors of those in power.
12. Sudden and unexpected things may happen in the early morning. Avoid disputes or impulsive action in midday, especially connected with partners or associates. Rest, relax, meditate.
13. Early A. M. favors inventors. Later social and artistic conditions are benefited. In afternoon inspiration and large plans prevail. After 5 P. M. best for finance and travel.
14. Up to 1 P. M. not good for partnership or associated relations. Midday brings determination, interest in legacies, insurance, etc. After 2:30 P. M. unfavorable for business, finance and litigation.
15. Attend to only ordinary routine up to 11 A. M. Midday excellent to cooperate with others. Favors art, music, drama, amusements. Afternoon good for business and money interests.
16. Early morning favors business success and favors from those in high office. Confer with those at a distance. All P. M. good for business and pleasure.
17. The morning opportunities are of a dependable character. Favors business, real estate and things substantial. After noon adverse for law, travel, finance and dealing with people of wealth.
18. Not good to deal with elders or those in executive positions. Only attend to necessary routine. Rest and relax for a better day. Be constructive in thought.
19. Early A. M. good for meditation. A day to rest and relax. Reflect on the laws of the Universe and how you can learn to understand and use them for good.
20. Early morning best to employ caution with electricity. Automobiles and travel. Last day of winter-time to wake-up and prepare for action. Sun enters Aries in evening.
21. Unfavorable for artists, musicians and actors up to noon. Friends may disappoint you. P. M. is serious and depressing. Take things easy. Don't worry.
22. Good for original ideas, inventions and aviation. New friends will benefit you. Cooperate with others.
23. Deal with public and those of influence early a. m. Keep out of quarrels and trouble up to 10 A. M. Not good for dental work or surgery. Avoid schemes, fraud and hospitals all afternoon.
24. Adverse for business, money and law in A. M. Correspond, sign contracts, travel in P. M. Friends and pleasure in late P. M. Study occultism, attend lectures in evening.
25. An active day. Good for printers, writers, lectures. Artistic and social interests favored in mid-day. Hold publicity and new beginnings for Moon's increase tomorrow.
26. Mind is lofty, conservative and ambitious. Visit friends, attend meetings, lectures. Afternoon favors spiritual interests and study.
27. Procrastination, delays, disappointments in early A. M. Avoid elders.

(Continued on page 15)

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G.M.O., Ill.—A nature that is quickly angered and quickly pacified. Possessing much emotional sensitiveness; sympathetic, graceful, though there is a tendency toward changeableness and impulsiveness.

A.G., N. Y.—An appreciation of literature and art. High ideals. Emotional and sympathetic nature in which the heart governs. An investigative turn of mind. Make use of your persistence and will power to overcome discouragement.

F.R.C., Ala.—Accuracy, severity in method, of order and determination. Somewhat constructive and practical in matters in which you are interested but inclined to be rather blunt and business like.

R.J.P., Calif.—A quick, clear thinking mental individuality, with an active imagination. One who is ever striving for self-improvement, with an appreciation of art and literature. A great deal of tact and caution.

K.J.H., Minn.—A love of detail, exactness and earnest application. Desire for investigation precludes unreasonable prejudice. Organization ability, logical reasoning and strong rulership.

D.G., Wash.—You exhibit much capacity for concentration and aptitude for handling details, with predisposition to science and kindred subjects. Logical thinking mentality, with retentive memory.

F.L.T., Calif.—A love of the artistic, expression of imaginative impulse and thought is indicated. A good sense of pride and dignity. A quick and intuitive mentality.

W.P.Y., N. Y.—Endowed with leadership and executive ability. The indication of tact and caution and positive opinions. Quick thinking logical mind.

A.S.J., Okla.—Ambitious, displaying tactfulness, generosity, friendliness, romance, love of change. Courageous nature.

M.G., Wash.—Temperament tends to the expansive. Good constructiveness shown. A good deal of your earlier training reflected in your character. Inclined to speak a bit sharply on occasion.

G.D.C., Ore.—A sense of fairness and justice. High ideals, and ability for self-expression. Good appreciation of humor. A rich and sympathetic emotional nature disclosed.

U.S.B., O.—The indication of good musical appreciation and ability. A nature that is aggressive. Good versatility and an active imagination.

T.H.D., Kans. — Excellent analytical ability; cautious and careful in thought and work, and a high degree of dignity and self-respect. All your acts are filled with resolution and determination.

S.L.F., Pa.—You have excellent ability for concentration for a time, after which you want change and variety. An optimistic nature is shown. A logical and deductive mind, with tact displayed.

A.M.M., Can.—Love of the beautiful and enjoyable in nature and art. Retentive memory and perception. An active, energetic and decisive person.

S.T.R., N. J.—A cautious and prudent nature. A rather emphatic, creative mentality. Wholesome economy, but inclined to be too sensitive for your own good.

W.K.M., Fla.—Careful, methodical and conscientious. Logical, clear thinking mentality, with good judgment. Your emotional nature is governed and calm, with friendliness and loyalty.

G.H.W., Ind.—Your handwriting reflects a cool and reserved yet interesting personality. Careful and cautious. A liking for beauty and color, refinement and elegance. Inclined to be positive and emphatic in opinions.

Receiving and Visiting Day—

(*Continued from page* 8)

youngster of nineteen came running. His hair was chestnut brown, parted on one side. Fair, ruddy skin revealed perfect health; and his broad smile, strong, white teeth and a cheery disposition. Well-groomed in a dark, double-breasted suit, he was evidently just home from college.

Again the Voice spoke: "And that is *his* son."

The scene changed and once more I saw the older man sitting in meditation before the open grate, while I, myself, sat somewhere in that room upon a Roman settee, gowned in black. Perfect peace and contentment pervaded the atmosphere.

A moment and this vision, too, faded away to be replaced by the face of my mother who years ago left this world. She looked at me with a smile of satisfaction and nodded her head, then, was gone.

It has been several days now since I experienced these visitations and projection, but as time goes on, the faces stand out in boldness upon my mental plate. They were no things of the imagination, of that I am convinced.

In very truth I saw the lad—I know he lives—I know he serves and whether it be serving those who see and hear with the physical or astral eye is of little consequence. And my mother's face? No one who might have been privileged to see it when living, could have mistaken it. What really matters is "There Is No Death."

As for the projection, I caught myself wondering: "Did *they* see me, even as I saw them?"

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L.W., Ill.—Use your first name with middle initial L. Your work should be of a domestic character. You are kindly and affectionate; should get on well with children.

M.A.D., ?—You sent no address. Read the instructions at the head of this Department.

M.V.G., Wash.—You are original with a fine sense of justice and balance; sensitive, often too much so, and see slights where none is intended. Watch your health. For a signature use your first name and initial V.

D.M.G., Wash.—Strong willed and independent; aggressive in attaining your ends. You and your brother have the same Birthpath total and should be good pals—but you are quite different. You are a pioneer in whatever you undertake.

A.W.D., Mich.—You seem to be fond of music with talent in this direction—or at least talent in some line which is based on harmony or sound, sight or motion. You are strong on balance, rhythm, details. Your signature is good and you should have a successful life.

R.J.P., Calif.—You are practical, perhaps with a talent for engineering, accounting or similar lines. You are active, with great possibilities along many lines and underneath all is friendliness and a kind disposition.

E.T., Ohio—Your name and birth path are in perfect harmony and show executive ability. Your talents are of a domestic rather than a business character. Cultivate more enthusiasm for life.

H.J.D., Calif.—Helen J. Parker is excellent; the other name not so good. You are friendly, helpful and domestic. If you are in business it should be conservative, preferable in some line connected with the home, children or health.

E.S., Ont.—You are an "early bird", actively engaged in chasing some desirable worm. You chase with persistence and pep—but the bird must be beautiful as nothing short of perfection suits you. You need a wide field for your activities.

Astrological Daily Guide—(*Continued from page* 13)

Avoid ill considered acts at mid-day. Advertise, correspond, travel for business and recreation in P. M.

28. Deal with large corporations, the public and superiors in A. M. Your inspirations will assist you. Good for salesmen. In afternoon guard speech and what you commit to writing.
29. A mild day. Some unexpected surprise. Favors all interests in Astrology, inventions, electrical appliances and work of an original character.
30. You will likely change what you start out to do today. Keep out of disputes in the morning. Danger of accidents. Attend movie in P. M. or social gatherings.
31. Up to 2 P. M. is splendid for business. Seek favors of elders. Deal in real estate. Buy or sell. Avoid law, travel and money matters in afternoon.

March is a critical period for those born Jan. 27th to Feb. 2nd. Generally favorable for May 29th to June 3rd and Oct. 2nd to 6th people. Adverse for birthdays Apr. 29th to May 4th and Nov 1 to 5th.

Handwriting Reveals Character—(*Continued from page* 11)

general traits of character which are usually accredited to those particular nationalities. England, France, Italy, Spain, Germany and Russia all have distinctive scripts, displaying national characteristics. In the United States there is not, properly speaking, as yet, a handwriting which is characteristic of nationality. America is the melting pot, consequently we may expect to find indications of these, and other nationalities in our American writing. You may be sure our American hand will be some modification of the Vital Type. No matter how much handwriting may be changed in the different countries, the basic letter formations remain the same. Observation will show that certain basic principles can be applied to all of them.

While the handwriting does reflect national characteristics, it does not show *race*. There is no race in mind, and therefore, cannot be shown in the handwriting.

(*Continued next month*)

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Receiving and Visiting Day—

(*Continued from page* 8)

youngster of nineteen came running. His hair was chestnut brown, parted on one side. Fair, ruddy skin revealed perfect health; and his broad smile, strong, white teeth and a cheery disposition. Well-groomed in a dark, double-breasted suit, he was evidently just home from college.

Again the Voice spoke: "And that is *his* son."

The scene changed and once more I saw the older man sitting in meditation before the open grate, while I, myself, sat somewhere in that room upon a Roman settee, gowned in black. Perfect peace and contentment pervaded the atmosphere.

A moment and this vision, too, faded away to be replaced by the face of my mother who years ago left this world. She looked at me with a smile of satisfaction and nodded her head, then, was gone.

It has been several days now since I experienced these visitations and projection, but as time goes on, the faces stand out in boldness upon my mental plate. They were no things of the imagination, of that I am convinced.

In very truth I saw the lad—I know he lives—I know he serves and whether it be serving those who see and hear with the physical or astral eye is of little consequence. And my mother's face? No one who might have been privileged to see it when living, could have mistaken it. What really matters is "There Is No Death."

As for the projection, I caught myself wondering: "Did *they* see me, even as I saw them?"

And *that* nothing but TIME can reveal.

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L.W., Ill.—Use your first name with middle initial L. Your work should be of a domestic character. You are kindly and affectionate; should get on well with children.

M.A.D., ?—You sent no address. Read the instructions at the head of this Department.

M.V.G., Wash.—You are original with a fine sense of justice and balance; sensitive, often too much so, and see slights where none is intended. Watch your health. For a signature use your first name and initial V.

D.M.G., Wash.—Strong willed and independent; aggressive in attaining your ends. You and your brother have the same Birthpath total and should be good pals—but you are quite different. You are a pioneer in whatever you undertake.

A.W.D., Mich.—You seem to be fond of music with talent in this direction—or at least talent in some line which is based on harmony or sound, sight or motion. You are strong on balance, rhythm, details. Your signature is good and you should have a successful life.

R.J.P., Calif.—You are practical, perhaps with a talent for engineering, accounting or similar lines. You are active, with great possibilities along many lines and underneath all is friendliness and a kind disposition.

E.T., Ohio—Your name and birth path are in perfect harmony and show executive ability. Your talents are of a domestic rather than a business character. Cultivate more enthusiasm for life.

H.J.D., Calif.—Helen J. Parker is excellent; the other name not so good. You are friendly, helpful and domestic. If you are in business it should be conservative, preferable in some line connected with the home, children or health.

E.S., Ont.—You are an "early bird", actively engaged in chasing some desirable worm. You chase with persistence and pep—but the bird must be beautiful as nothing short of perfection suits you. You need a wide field for your activities.

Astrological Daily Guide—(*Continued from page* 13)

Avoid ill considered acts at mid-day. Advertise, correspond, travel for business and recreation in P. M.

28. Deal with large corporations, the public and superiors in A. M. Your inspirations will assist you. Good for salesmen. In afternoon guard speech and what you commit to writing.
29. A mild day. Some unexpected surprise. Favors all interests in Astrology, inventions, electrical appliances and work of an original character.
30. You will likely change what you start out to do today. Keep out of disputes in the morning. Danger of accidents. Attend movie in P. M. or social gatherings.
31. Up to 2 P. M. is splendid for business. Seek favors of elders. Deal in real estate. Buy or sell. Avoid law, travel and money matters in afternoon.

March is a critical period for those born Jan. 27th to Feb. 2nd. Generally favorable for May 29th to June 3rd and Oct. 2nd to 6th people. Adverse for birthdays Apr. 29th to May 4th and Nov 1 to 5th.

Handwriting Reveals Character—(*Continued from page* 11)

general traits of character which are usually accredited to those particular nationalities. England, France, Italy, Spain, Germany and Russia all have distinctive scripts, displaying national characteristics. In the United States there is not, properly speaking, as yet, a handwriting which is characteristic of nationality. America is the melting pot, consequently we may expect to find indications of these, and other nationalities in our American writing. You may be sure our American hand will be some modification of the Vital Type. No matter how much handwriting may be changed in the different countries, the basic letter formations remain the same. Observation will show that certain basic principles can be applied to all of them.

While the handwriting does reflect national characteristics, it does not show *race*. There is no race in mind, and therefore, cannot be shown in the handwriting.

(*Continued next month*)

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The Spirit Painting—(*Continued from page* 6)

poets, "the eyes are the windows of the soul"—I was *soul frightened!* So much so, in fact, that when the crucial moment arrived where I was supposed to switch one of the examined blank canvases for the "trick" canvas (concealed under the table top upon which the image of Abraham Lincoln was invisibly prepared), I inadvertently picked up the very same one the audience had just examined and placed it upon the easel. My assistant, who was as ignorant as I of my error, immediately turned on the light behind the canvas and gave the electrician his cue to extinguish the auditorium lights.

Save for the light glowing weirdly through the white canvas on the easel, the entire theatre was now in complete darkness. And although this was a setting of my own creation, on this night it seemed strangely oppressive, seemed to settle about the atmosphere in a damp shroud of true, eerie, mystery.

I sought to steady my shaking legs by resting a hand on the table top at my side. Reaching in the darkness my hand fell an inch or so short of the top and immediately came in contact with the projecting end of the prepared canvas which I had neglected to change for the blank one. Instantly a flood of confused thoughts raced through my brain—the canvas on the easel was a blank! No painting could possibly be produced upon its surface!

I stood there stunned, desperately endeavoring to formulate a means by which, under some pretence or other I might yet switch canvases. Suddenly from out in the audience there burst forth a shrill, high pitched scream of a woman—a single, long, soul-stirring cry that had in it the commingled tones of both extreme pain and hysterical joy. Almost in the same instant, as if in obeyance to some magnetic impulse, I swung about and faced the canvas on the easel.

What I saw there caused me to stare so that the pupils of my eyes went cold. For the canvas was no longer a blank. Upon its surface was beautifully painted, in perfect colors, the exquisite likeness of a little blue-eyed, baby girl!

Realization and the full significance of what had occurred then proved too much for me in my unnerved condition—something snapped in my brain—everything became very quiet, very dark, and I lapsed into a blissful state of unconsciousness.

I awakened a few minutes later stretched out on the cot in my dressing room. A doctor was present. His verdict was the usual one that every house physician gives every performer under similar conditions; I worked too intensely, did not sleep enough, too many early trains, restaurant food, etc. As to my condition I gave no explanation—none was necessary. The doctor explained everything. Nor did I offer to explain the urgency of my request that the manager present the painting produced that evening to the lady who screamed in the audience.

Advanced Course in Numerology—(*Continued from page* 10)

resulting in sprained ankles. Both these experiences have been repeated several times.

Number 25—Here we find strength through control, experience and wisdom. Yet this very strength is usually attained only through mastering obstacles and disappointments. It gives strong intuition and often prophetic dreams or second sight. It dominates occult subjects and finds its solace in Nature. It is safe on water and a 25 is often an expert swimmer. Note that Annette (25) Kellerman, the famous swimmer falls under this vibration. 25 shows power acquired by experience; mastery of mysteries; perfection. On its lowest side it brings black magic or the harmful use of occult power.

Number 26—This is a number of warning—indicating possible disasters or money losses or unsuccessful partnerships. But it also brings the power to control others, or leadership. It brings self-confidence, although some unusual event may be needed to develop this quality. It is a good number for diplomacy and secret service. It makes energetic, compelling speakers and in its lowest form (8) may indicate burglars, racketeers and lawbreakers, treachery and evil. On its highest side it brings honor, faith, security. It is a strong number whether for good or bad and in either case tends to the accumulation of wealth and worldly goods.

Number 27—This is a good number and gives power in public places; the ability to think and act independently. In relation to future events, it often denotes an increase of success to follow the closing of existing conditions. It is often a literary number and brings the desire to help others either materially, spiritually or physically. It shows a creative intellect with a love of art, peace, beauty and justice. In its lowest form it indicates intolerance, bigotry and destruction.

The esoteric meaning of numbers from 28 to 52 will be taken up in the next issue. The Esoteric meaning of the Tarot numbers from 53 to 64 will be published at some later date.

(*Continued in the next issue*)

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